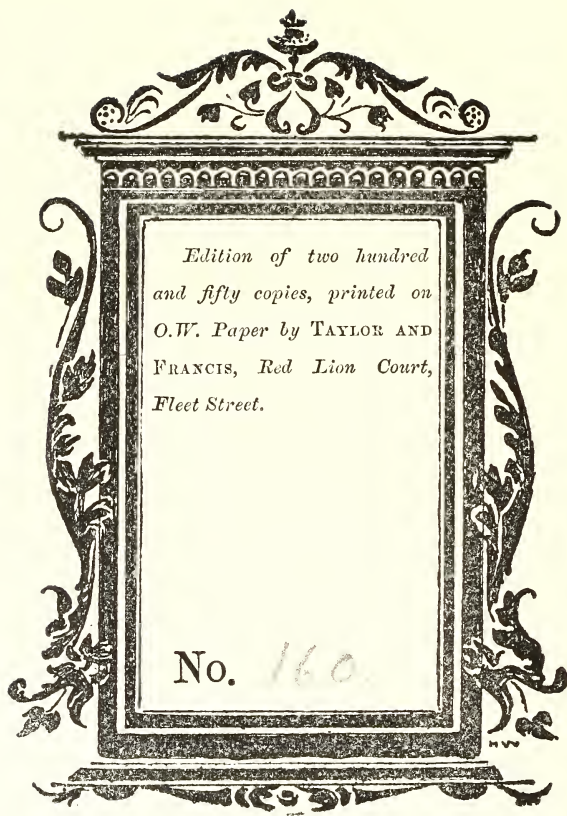


Ulrich Middeldorf



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ITALIAN CERAMIC ART.

BY THE SAME AUTHOR.

UNIFORM WITH THE PRESENT WORK.

THE ORIENTAL INFLUENCE ON THE CERAMIC ART OF
THE ITALIAN RENAISSANCE. WITH ILLUSTRATIONS. 1900.

THE ART OF THE PRECURSORS. A STUDY IN THE
HISTORY OF EARLY ITALIAN MAIOLICA. WITH ILLUSTRATIONS. 1901.

THE MAIOLICA PAVEMENT TILES OF THE FIFTEENTH
CENTURY. WITH ILLUSTRATIONS. 1902.

OAKLEAF JARS. A FIFTEENTH CENTURY ITALIAN WARE
SHOWING MORESCO INFLUENCE. WITH ILLUSTRATIONS. 1903.



Italian ceramic art.

THE ALBARELLO A STUDY
IN EARLY RENAISSANCE MAIOLICA
WITH ILLUSTRATIONS BY HENRY
WALLIS

LONDON
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PREFACE.

THE following illustrations represent all the types of XVth century Italian Albarelli that a diligent enquiry has enabled me to discover ; but they do not include, nor is it necessary to reproduce, every known example of a type. It is possible that specimens may be in the hands of persons not known as collectors of maiolica, yet, seeing that the natural tendency of the early wares has been, happily for the student, to gravitate towards Museums, the number is likely to be few. Indeed, there could not have been many remaining when, in the middle of the last century, Italy was ransacked for what of its national ceramic art had still survived destruction. However that may be, sufficient remains to afford the student of to-day a clear conception of the art embodied in the Albarelli, to comprehend its aims, its principles of design, and its technical methods.

The documents contemporaneous with the Albarelli and containing mention of them are no more numerous than those in which other forms of maiolica are named, yet it may be expected that when Italian archivists recognize the existence of a growing interest in the story of the national ceramic art, those now lying unnoticed will be brought to light. Awaiting that time, it may be pointed out that a valuable documentary asset is even now at the

disposal of the historian, could it only be rightly utilized. It consists in the inscriptions, portraits, and heraldic devices forming part of the ornamentation of the vases. None is precisely easy of interpretation or identification, least of all the escutcheons, since for the Italians themselves the perplexity of the native heraldry is proverbial. It is with these as with other problems of art-history, certitude is only arrived at after discussion, more or less prolonged. Hence it will be understood that in the following pages conclusions on points of this nature are put forth with all reserve. It is only under such condition they are submitted to the indulgent consideration of the reader.

To the Directors of the various Museums who, on this as on former occasions, have given me facilities for copying the objects under their charge, and for the valuable information received from them, I beg to offer my sincere thanks. The same likewise is due to the owners of examples in private collections here represented, and especially to Dr. Bode for sending me photographs of Albarelli acquired since I had the pleasure of seeing his own and Herr von Beckerath's collections.

I am indebted to Dr. Gustav Ludwig for kindly placing at my disposal the interesting extract from a document he had discovered in his researches in the Venice Archives ; and to Mr. A. Van de Put for identifying some of the armorial bearings on the vases, and also for allowing me to publish his interpretation of the inscription on one of the Albarelli belonging to the Musée du Louvre.

INTRODUCTION.



WHEN the remains of the pottery of a particular period are few it will naturally happen that the representation of the different wares is unequal. The examples may be so limited as to permit no more than the assertion that distinct types possessing certain characteristics belong to the period, or they may be sufficiently numerous to authorise an attempt at the classification of the ware. The latter was the case with the vases illustrated in the preceding study of the present series. They displayed such obvious similarities of design and technique that no reasonable doubt could be entertained of their belonging to one and the same family; also, their number allowed the student to arrive at a comprehensive appreciation of the special qualities of the ware. Under circumstances like these the task of classification presents no serious difficulties, nor is it likely there will be difference of opinion respecting its method. But when the examples are rare, as with much of the XVth century Italian Maiolica, and also belong to a vase-form shaped on lines so particular as the Albarello, the question arises whether their consideration apart from the classes to which by date and locality they belong may not then be the more appropriate. The method is admittedly not strictly scientific, yet for practical purposes of comparison it will seem to be the more

useful for students and collectors, at any rate in the present stage of the enquiry.

The intention of the Albarello is a vase to contain solid or viscous substances, but seldom liquids. Hence the problem the potter had to solve was to shape a vessel in which such *materia* could be readily put in and taken out, and which was also convenient for arrangement on shelves. A cylindrical form with a wide mouth best fulfilled these conditions and was the one adopted, yet not as a bare section of a tube, but as a vessel wherein the natural attributes of the typical vase-form were retained—that is, showing the clearly defined foot, the belly, the shoulder, and the neck. At the same time the relative proportions of the members were frequently changed, so also were the curves. The potter in those days was an artist and would therefore naturally avoid all appearance of mechanical uniformity, such as that on which his descendant of to-day so often values himself. It is needless to say that the painted decoration followed on the same lines. In a series of Albarelli made to order the same style would, of course, be maintained throughout, but the motives of ornamentation would be constantly varied. The execution—the brushwork—was always frank, and suggestive of vitality and movement. The pigments manipulated show a marked difference in quality, those of the end of the century being the more bright and vivid ; hence, in attempting a chronological arrangement of the Albarelli, it is necessary to take into consideration the quality of the colour as well as the design of the ornament. Respecting the latter its motives have a sufficiently wide range, extending from geometrical patterns to the representation of the human figure. The conventional leaf and floral ornament is of constant occurrence, and when combined with inscriptions or armorial shields unites in forming picturesque and striking passages of stately decoration. A favourite motive for the display of gay and lively colour is the Faentine peacock's feather, also combined with the forcible leaf scroll-work, probably suggested by the well-known ornament in the choir-books of the

time. Although not appearing on any of the following illustrations from actual specimens, it is probable that San Bernardino's monogram of our Lord set in a glory of flames and rays was a popular subject for the decoration of Albarelli used for religious and also for domestic purposes—as such it is seen portrayed in Domenico Ghirlandajo's fresco at the Ognissanti (see fig. 93). Lastly, at the end of the century, we find the classical *grotesche* ornamentation, the same which figured largely in the XVth century maiolica, and here first makes its appearance.

At the time when little was known of Oriental ceramic art of Mediæval times various fanciful suggestions were made respecting the origin of the Italian Albarello, but which, now that we are aware it was a common form of vase in Eastern use, it is unnecessary to discuss. There is evidence that Albarelli from Persia, Syria, and Egypt were imported into Sicily, and it is pretty certain into Italy as well—or at least they would reach Italy through Sicily; the same may be said of the Moresco Albarelli from Spain. The two well-known Fortnum Albarelli in deep blue and lustre, now in Mr. Godman's collection, came from Sicily (for illustrations see "*The Godman Collection. The XIIIth Century Persian Lusted Vases.*" 1891. Plates 11 & 12). Among other instances it is sufficient to cite the examples in blue and white belonging to Baron Chiaramonte Bordonaro (see "*Oakleaf Jars,*" by the writer, figs. 76 & 77). It is highly improbable that any of the earliest Italian Albarelli have come down to our own time, but it is interesting to note that two evidently primitive examples betray indications in their ornamentation of a Moresco influence from known Hispano-Moresco vases, as will be shown further on. The Mediæval Albarelli from Oriental potteries are now, of course, exceedingly rare: some few, however, have been discovered, and may be seen at South Kensington and the British Museums; two likewise are at the Louvre. Illustrations of these can be consulted in the "*Oriental Influence on the Ceramic Art of the Italian Renaissance,*" and also in the Appendix of the present volume. Being only, as it

were, chance specimens, the analogies they offer with the Italians are principally those of shape ; but these alone suffice to prove the derivation. It may appear to be pushing the enquiry too far back to point out that vases of this shape—unglazed, of course—have been found amongst the remains of the Etruscan pottery of Antiquity : see the "*Art of the Precursors*," by the present writer, p. 4. It is doubtful whether any of these were known to the Renaissance potters, yet even if they were it would not affect the question, since the glaze, colour, and design of the pottery here illustrated are so evidently based on Oriental models. Still, the fact of the remote ancestors of the *quattro-cento* Italians having invented a type of vase which they themselves brought to such a high degree of perfection is noteworthy and interesting, even though it be no more than a coincidence.

The precise date of the introduction of the Albarello of native fabrication into ordinary use in Italy is unknown. It could scarcely have been as early as the first half of the XIVth century or it would probably have figured amongst the jars on the relief panel of "the Physician," attributed to Giotto and Andrea Pisano, on the Campanile del Duomo, Florence (see the "*Art of the Precursors*," fig. 77). But that it was in use during the first half of the XVth century is shown from a number of the vases being depicted in a miniature ornamenting a codex in the University Library at Bologna, and of which a copy was given in the "*Oak-leaf Jars*," fig. 83. At the same time it might be advanced that the Albarelli there represented are Oriental, and, seeing that the characters painted upon them are manifestly not copies of actual inscriptions, the contention could not be disproved. The first mention of the manufacture of the vase in Italy by native potters known to the writer occurs in the account of the different kinds of vases made in Maiolica described by Piccolpassi, in his treatise dated 1548 *. The earliest reference to the vase with which I am acquainted is an extract from a document kindly given me by

* PICCOLPASSI. I tre libri dell' Arte del Vasajo. 1857. p. 8.

Dr. Gustav Ludwig and discovered by him in the course of his fruitful and valuable researches in the Venetian Archives :—

Die 26 Janurij 1478 (9).

Inventarium verum, et bonorum omnium que fuerunt quondam ser Andreas Benedictum repertorium in Domo ser Hieronimi Busenello.

Una capsia [cassa] de mest [mezzo] cum l'arma e in essa alcuni Albarelli cum composte riose [rose], et saonia [sapone] et siroppo violade.

Archivio di Stato Venezia, Inquisitori di Stato, Registro Testamenti, Busta No. 912. Scuola Grande di San Marco.

The arms painted on the chest would be those of the Benedetto family ; the tomb of Andrea, who was a rich silk merchant, may still be seen at the Church of SS. Giovanni e Paolo. There is nothing in the above entry suggesting a clue to the fabrication of the Albarelli—whether they were of foreign or native production ; but considering the extent of Venetian commerce with the East it is not improbable they were Oriental. That native Maiolica was in use at Venice in the XVth century is tolerably certain from the Abarelli and other vases represented in Venetian pictures of that time. An example is given in fig. 96, taken from Bartolommeo Vivarini's altarpiece at the Frari, dated 1482. The ornamentation is distinctly Italian, although of Moresco derivation ; but it is possible the shape of the vase may be an invention of the painter.

As stated above, the Albarelli were designed for certain special purposes and which, it may be pointed out, were wider in range than some museum-labels would seem to imply. Piccolpassi terms them "*Albarelli da Spezierie e da confezioni*." It was shown in the preceding volume they were amongst the vases in use at hospital pharmacies, and that they were made expressly for certain hospitals is proved by the arms and *imprese* of well-known hospitals found painted upon them. Others, again, bear the family-arms of nobles or citizens, whence it may be inferred that such examples were intended for domestic use. But besides being the ordinary

vase of the hospital pharmacy they served the same purpose in the shops of the apothecaries, although in the latter case they held other things besides medicines. The apothecaries in those days were artists' colourmen, the pigments being either in powder or in cakes or balls—thus an Albarello, dated 1541, in the possession of the writer is inscribed “PILLE · DE · LAPIS · LAZALI.” Again, they appear to have been the vases in which the perfumers kept their scents, since a woodcut by Burgmair in the German XVIth century translation of Petrarch's *De Remediis utriusque Fortunæ*. I. 22. *Von lieblichem und süßem Geruch*, represents a perfumer's shop with Albarelli on the shelves ; the illustrations are dated 1520, although the first edition of the book was not published until 1532. Among the more important specimens of the vase are those bearing amatory inscriptions, sometimes accompanied by a lady's portrait, as in the imposing example at the British Museum (fig. 1), or else armorial bearings, as in the daintily ornamented specimen at South Kensington in the Salting Collection (fig. 72). The tradition runs that Albarelli of this kind were filled with conserve or sweetmeats, and were presented to ladies by their *innamorati* as love-gifts, also serving as wedding-presents. In the easel-pictures and frescos of the *quattro-cento* representing Saints and learned men at their desks it is no uncommon thing to find an albarello or two along with the books on the shelves, as in the previously cited fresco by Domenico Ghirlandajo and in the painting of St. Jerome in his study by Catena in the National Gallery ; but what they held is not indicated, the probability, however, rather pointing to some kind of conserve. Albarelli are introduced into pictures representing the private apartments of the high-born ladies of the period, when they would most likely hold cosmetics. An instance occurs in Carlo Crivelli's picture of the Annunciation (1486) at the National Gallery. Crivelli's partiality for splendour in dress and architecture is well known, so we are not surprised at finding the Virgin in his picture inhabiting a luxurious apartment in what the modern house-agent would term a “palatial residence” nor to see amongst the smaller

objects the usual Albarello. He shows also another use to which the vase was applied—namely, as a flower-pot; in the *grille* of the Virgin's window stands one in which is growing the basil-plant. A more ornate example, serving the same purpose, is seen in a painting by Carpaccio at the Dublin National Gallery.

Anyone who on some summer afternoon has passed a pleasant hour in the china closet of an ancient and stately house, who has felt the soothing and refreshing influence of the delicate blue and white porcelain (that of a couple of centuries past) duly arranged on well-ordered shelves fragrant with the perfume of roses, and who may have amused himself in trying to follow the quaint convolutions of a fantastic ornament which only a Chinaman can weave, can perhaps in some degree picture to himself the still-room of an Italian palace of the Renaissance period. Instead of the jars and beakers from the Far East, he will line the shelves with Albarelli filled with "candied apples, quince, and plum" or with dates, manna, and spices from Syria and Africa. The scent will be more penetrating, the Albarelli will offer more varied notes of colour than the porcelain; but the two will have in common that magical softened radiance which no other form of art can render. The still-room, bright with the maiolica of Gubbio and Faenza, is a thing of the past and can be pictured only in imagination; but the traces yet remain by which we may more accurately realize another delightful old-world interior, and which must in some instances have been a veritable temple of Italian Renaissance ceramic art. This was the *Spezieria*, now being rapidly modernized throughout the land, yet whereof, although despoiled of its original Albarelli, a shop here and there still stands with its fittings, arrangements, and even its old name (for the *Spezierie*, like the Inns, had their signs—readers of Vasari will remember the Pinadoro at Florence, where Perino del Vaga was apprenticed) very much on the same lines as it did in the XVIth century. The architectural interior was carefully designed and often elaborately ornamented; the panelling and shelves, which were divided into niches, were

carved and gilded. The counter was usually erected across the shop and opposite the door, two benches were ranged along the side-walls. The end-wall would contain an apse or recess in its centre, in which stood a statue or some ornamental object. The coved roof was painted, as also the wall above the panelling, the subjects sometimes including allegorical figures or representations of Hygeia, Æsculapius, or perhaps compositions from Ovid's *Metamorphoses*. Adjoining the shop was a chamber in which the assistants and apprentices prepared the physic. There would be the large bronze mortar for pounding drugs, the stove for preparing infusions and decoctions, retorts for distilling, and all the paraphernalia of a chemist's laboratory. The master served at the counter, and it was there he presided in the evening at the assembly of notables, his friends and customers, grave and reverend signors who in those days of simple habits and frugal life appear to have regarded the Spezieria as a kind of informal club. Amongst the company would, of course, be the physician; the church would be represented by a canonico or two, and law by a notary or an avvocato. Perhaps the circle might boast a poet of local fame, a painter might stroll in to buy his colours for the next day, and there would certainly be the owner of a title or the kinsman of a great noble. All these were men of culture and of taste, and probably learned in antiquarian lore; hence it is easy to understand how the Spezieria came to be decorated in artistic style. It is scarcely necessary to say that of the ancient Spezierie, which have continued down to our own day and of which the general arrangement remains the same as formerly, the ornamental fittings have perished or have been destroyed and much commoner ones set up in their places. The Albarelli have, of course, disappeared—what few had escaped destruction were bought up by the dealers in works of art forty or fifty years ago. The pharmacy-jars now used in Italy are pretty much the same as those in other countries, either in white faïence or glass with stoppers. Occasionally, however, may be seen in a Spezieria two or three vases in the old style of maiolica, which the

worthy druggist keeps as curiosities, the last relics of the stately past. These he will allow himself to be persuaded to part with to the tourist of artistic proclivities—for a consideration. The next day they will be replaced by others equally venerable.

It has been wisely remarked that “we are under no obligation to find a theory if the facts will not provide a sound one”*. Now it would appear that the facts relating to the objects under discussion, at present available, are more than usually inadequate to settle questions respecting their precise date or locality of production on any sure footing. It will therefore be understood that no attempt has been made to classify them under either system. They have been grouped mainly according to their style of ornamentation—some, however, are no more than solitary examples of particular styles; hence, juxtaposition does not always imply relationship. Using the term in its widest sense there exists, of course, an unmistakable relationship amongst the entire series. It could not be otherwise, since they were made by men sharing the same ideals, striving after the same excellencies, technical as well as artistic, and subject to like limitations. But if it is futile to try to force a classification dependent on possible analogies, or perhaps only surmises, to build up a purely hypothetical system on mere guesses and supposition, the more reason to endeavour to discover and record real analogies of design, of material, and of manipulative methods, which will lead to the determination of legitimate relationship, and thus pave the way for a trustworthy classification. Taking, for instance, figs. 1 & 3, although the ornamentation of fig. 3 is of the simplest and fig. 1 highly elaborated, yet there are obvious similarities in the forms and in the manner of treating the lights and darks. So with the colours, which are of the same tint and force, and have been applied with the same thick impasto; likewise the “body” is of the same solid, strong, and massive character. These are the only two Albarelli having the above

* See Lord Salisbury's Presidential Address to the British Association, 1894.

qualities in such a pronounced degree known to the writer, and of vases of other shapes or of fragments of the kind he has seen but few; still, taking them together, they are sufficient to allow their being accepted as representative of the same maiolica centre and belonging to about the same early time. As much may be said for figs. 4 & 5, which, if they do not denote a more primitive ware, at least came from a pottery where the fabrication was in a less advanced stage. Nothing could be more naive than the formal arrangement of their foliated ornament, which yet shows the influence of one of the most free and graceful of the Moresco motives of ornamentation—namely, that wherein the vase is covered with sprays of leaves alternately painted in blue and in gold lustre, of which an example is given in fig. 39 of the “*Oriental Influence on Italian Maiolica*.” The Italian potters, not then understanding the method of lustre colour, used in its place a manganese tint. They did not attempt to reproduce the sprightly Oriental ornament covering the ground between the leaves; they have, however, employed the same *graffiato* method of veining them. There is nothing to show when Moresco Albarelli of this pattern were first imported into Italy; that they were sent there during the century is proved by the two-handled vase with leaf ornament bearing the Medici arms in Mr. Godman’s Collection—fig. 40 of the “*Oriental Influence on Italian Maiolica*.” They were certainly known from representation in painting at the middle of the century, the evidence being the fine example in the foreground of the Adoration of the Shepherds, painted by Van der Goes for Tommaso Portinari, and by him presented to the Hospital of Sta. Maria Nuova, at Florence; it is not unlikely that the actual vases had arrived in Italy still earlier. Another example is found in a fresco of later date by Domenico Ghirlandajo in the Pieve of S. Gimignano. The composition is an Annunciation inscribed “*hoc opus fieri fecit Julianus quondam Martini Cetti di S. Gimignano MCCCCLXXXII.*” The same painting contains another vase, of a different shape, but bearing the same ornament. Seeing that it was not common to

introduce Moresco vases in *quattro-cento* pictorial art, the fact of being able to cite these instances implies that the ware must have been popular in Italy, and will account for its being copied by the Italian potters. Fig. 6 is in all respects a specimen of more advanced art, hence it is not surprising to find the leaf arrangement more freely drawn, whilst at the same time the shape of the leaf is changed. Figs. 8 & 10 illustrate further varieties, and which cannot be called improvements on the original motive.

The analogies of colour and design in fig. 1 and fig. 11 indicate a family relationship, yet from the knowledge displayed in the figure drawing of the latter it must be supposed to belong to a later date; the inference is further supported by the more skilful potting of the vase. It bears a mark, a P with a paraph, which, on satisfactory evidence, can be accepted as proof of its Faentine derivation, and will therefore warrant a like attribution of the succeeding examples on to fig. 19. Among these latter, additional evidence is furnished by the scalloped handles of figs. 13-15 (their shape obviously copied from Moresco vases like that on fig. 40 of the "*Oriental Influence*"), the etched ornamentation on the thick manganese pigment with which they are covered is found on pieces in other shapes from Faenza. Where the large leaf scroll-work occurs on these examples it will be seen to be of rather primitive design, the same may be said of the conventional flower, as in fig. 15; it is the flower which occurs in the Tile-pavement of the Caracciolo Chapel (see fig. 1 of "*The XVth Century Pavement Tiles*"). Figs. 20-27 have been grouped together from their containing a conventional flower of fan-shape drawn in lines and usually combined in threes or fives; a good example is seen in the central tile of the above-mentioned illustration of Tiles from the Caracciolo Chapel. The motive was adapted by the Italians from early Moresco pottery, of which a scodello bearing the ornament belonging to the writer may be seen at South Kensington Museum. An interesting specimen in pictorial art is represented in Bartolommeo Vivarini's altar-piece previously mentioned. Other

Oriental motives may be observed on the specimens here figured, as the bird in fig. 23; the same vase also contains a conventionalized flower—not drawn in lines, but similar to that painted in blue on some of the moresco pottery, as on the plate in fig. 47 of the "*Oriental Influence*." The interlacing pattern and the turbaned head are further suggestive of Oriental ceramic art. Some clue to the date may be derived from the form of the characters in the inscriptions, that are not unlike the tall letters in the illustration of the Caracciolo tiles and which may be assigned to the first half of the XVth century; somewhat similar letters occur on a portion of a bacile in the possession of the writer, the ornamentation being in the style under consideration.

All the great national ceramic arts, especially at the time of their most energetic florescence, bear evidence of their intimate association with the national history of the time and country to which they belong, and none more than that of the Italian Renaissance. These portraits, heraldic devices, and inscriptions, which often form central motives for the vase-ornamentation, refer to living personages of the time, and some of them to the foremost actors in this exceptionally stirring era. A notable instance occurs in the group included in figs. 30–36, associated as it is with the greatest of the Aragonese kings of Naples, Alfonso the Magnanimous (1394–1458). That these vases belong to one and the same series is unquestionable. They are of the same make and height, the design is by the same strong and masterly hand, and in each the colour-scheme is alike. The reverses of all bear bold conventionalized leaf-ornament combined with the Favourite peacock's feathers, varied in each instance, as was the manner of the time, yet all possessing an individualistic style permitting the conclusion that, if not all made at the same time, they were by the same potter and are separated by only a short interval of production. The arms on fig. 32 are those of Alfonso V. of Aragon and I. of Naples; probably the portrait on fig. 36 is also intended to represent the monarch himself. The profile resembles that on

his medal and the drawing for it by Pisanello in the Vallardi Collection * ; and although the helmet differs from the one in the Pisanello drawing, the child's head with a triple face represented on this same drawing is, in a modified form, reproduced on the maiolica and in the same place. If the painter copied from a Pisanello medal, it rather suggests that the original is now lost ; but he may have taken the design from an easel-picture or from a drawing. (As to minor differences of design, in cases like this, it must be remembered that the maiolica painters never copied literally—their copies were what would now be termed “free adaptations.”) If we were only dealing with these two Albarelli, the natural inference would be that they were painted for Alfonso, or at least during his lifetime. But the shield in fig. 33, and which is not surmounted by a royal crown, displays on the dexter side the arms of the eldest sons of the Aragonese kings of Naples, the Dukes of Calabria (quarterly: 1, 4 Or four pallets gules: Aragon: 2, 3, argent a cross potent sable: Calabria), impaling those of the Sforza of Milan. Hence the shield will be that of Hippolyta Maria Sforza, Duchess of Calabria and wife of Alfonso, afterwards II. of Naples: he married Hippolyta in 1465, she died in 1488 †. Alfonso became King of Naples in 1494, reigning one year. If, then, the fact of the vase bearing the arms of Hippolyta is proof that it was made during her lifetime, it will date from some year between 1465 and 1488. The supposition is not unreasonable, and has been adopted by M. J. J. Marquet de Vasselot in a notice of the three Louvre Albarelli, published on their acquisition by the Museum last year ‡.

Another of the Louvre vases bears a portrait, and is inscribed on

* See HEISS. *Les Médailleurs de la Renaissance*. Vittore Pisano. p. 32.

† See J. LEOSTELLO. *Effemeridi delle Cose fatte per il duca di Calabria, 1484-1491*, in vol. i. of G. Filangieri, Prince of Satriano's ‘*Documenti per la Storia, le Arti e le Industrie delle provincie Napolitane*,’ vol. i. 1883.

‡ See J. J. MARQUET DE VASELOT. *The Burlington Magazine*. August 1903.

the reverse AR · IERIN · RI · N · E · I · R · E (see fig. 34). It appears thus in M. de Vasselot's article, but there is some uncertainty as to the formation of the last letter, which M. Gaston Migeon, who obligingly copied the inscription for me, thinks may be F. Accepting the latter reading, Mr. A. Van de Put suggests that it sets forth the style of Ferdinand I. of Naples—Ferrante, as he was called:—AR[agoniæ], IER[osoly] IN [(?m)æ] R[eg]I[s], N[eo]patriæ ducis], E[t]I[am] R[oscilionis comitis] F[ilius]—son of the King of Aragon and of Jerusalem, also [of the] Duke of Neopatrás and Count of Roussillon. Mr. Van de Put points out that the acceptance of this interpretation implies that the vase was painted during the lifetime of Alfonso I., the only one of the Aragonese kings of Naples who was also King of Aragon and Count of Roussillon. Respecting the identification of the portrait, it certainly shows a family likeness with the Pisanello profile of Alfonso I., allowance being made for the difference of age. Compared with the head on his coinage and with his medal by an anonymous artist, the nose of Ferdinand is more aquiline than on the vase; but as the profile in the illustration is seen in perspective, from being on a rounded surface, it appears straighter than if it had occupied the middle of the illustration. The profile on the maiolica is that of a younger man than the one on the medal and on the coins of Ferdinand at the British Museum.

There being no inscription attached to the third portrait of the series, that in fig. 30, any clue to its identification can only be derived from comparing it with known portraits of the period. The nearest resemblance to the profile found by the writer is that of Eleonora, Duchess of Ferrara, which occurs on the reverse of a medal of Ercole I., Duke of Ferrara: Eleonora was the daughter of Ferdinand I. of Naples, and married Ercole in 1473. She was the princess who, on her passage through Rome to Ferrara, was received with extraordinary pomp by Pope Sixtus IV., whose magnificent hospitality furnished such ample material for ceremonial description to the contemporary chroniclers. Additional

evidence respecting the portrait may be traced by comparing it with the marble bas-relief of Eleonora in the collection of Mr. G. Dreyfus*.

The third illustration given by M. de Vasselot in his article in the 'Burlington Magazine' represents the reverse of one of the Louvre Albarelli; on the obverse is painted a shield bearing the arms of the Duke of Calabria, but not impaling those of the Duchess. The reverse ornamentation is in the same style as that on fig. 31, and has therefore not been reproduced in the present study.

The last vase of the series, represented on fig. 35, bears a shield of arms belonging to a personage whose name is unknown to the present writer. Little that is absolutely certain can now be asserted concerning the provenance of the vases. The last owner of those in the Louvre has stated that they were in his possession for many years, and, further, that he believed they came from a convent at Palermo. The latter part of the statement is not improbable, but it is scarcely sufficiently precise to be accepted without more direct proof than the evidence of a seal of uncertain date†. At the same time, could it be proved they actually came from a convent at Palermo, it might even yet be possible to trace their history. Italian convents were often under the patronage of reigning princes, hence now and again they would make presents to the pious sisterhoods that might sometimes take the form of works of art, on which would naturally be displayed the portraits or arms of the donors. Again, the daughters of princely families often retired to convents, and when that was the case they would take with them the furniture for their apartments, amongst which would be included services of maiolica. There are no inscriptions

* See HEISS, op. cit. *Médailleurs Anonymes de la Maison d'Este*. p. 49.

† M. de Vasselot mentions in his article that the Louvre Albarelli have a seal upon them. He has kindly informed me that the impression represents a Saint (sex uncertain) having a nimbus, wearing a long robe and seated in a kind of grotto; the arms are crossed over the breast, luminous rays from the left fall upon the head of the personage, and round the outside is inscribed "*Sigillo del convento di Palermo*."

on the Albarelli under consideration indicating that they were pharmacy-jars, therefore they may have been for the personal use of a lady. Supposing the Albarelli can be traced to a Palermitan convent, it is not, of course, meant to assert that they were originally acquired by either of the above ways ; it is only intended to suggest that enquiry in this direction, whether at Palermo or at Naples, may lead to more definite information than is at present forthcoming. One thing is tolerably certain, namely, that we have here only a portion of a series of Albarelli the extent of which is unknown. Could the others be discovered, supposing they are still in existence, they might themselves supply the requisite information which would explain the derivation and intention of these most interesting examples of *quattro-cento* ceramic art representing a very important stage of its development.

Seeing how numerous were the series of Albarelli produced by the XVth century potters, it would naturally happen that many would be of the same dimension—indeed, they were mostly made in regulation sizes. Hence the fact of figs. 37–39 being the same height as the royal Aragonese series is no evidence they all belonged originally to one set. The motives of ornamentation are different, yet the brushwork is similar and shows an equal mastery ; the colour together with the technique are also of the same time and place. Judging from analogies of style they will all have been made at Faenza, although not necessarily at an identical pottery. At Faenza will likewise have been produced figs. 40–46, examples of the medallion portrait decoration which was always a popular motive on the ceramic art of most times. In these instances it may fairly be assumed from the individual character of the heads that they were intended for historic personages or celebrities of the time ; it is therefore to be regretted that the painters did not give their names, whereby they could be more readily identified than by the arms or devices found on some of them. It might be supposed that the initials T B on the ground on which is displayed the portrait of the smart and self-possessed

individual on fig. 41 were his own ; they refer, however, to the proprietor of the pottery where the vase was made. Alone and with various additions, they are inscribed on a certain number of known pieces, all of first-rate quality. In one form they appear on the Appendix illustration, fig. 99, and the portrait on the following tile is probably by the same hand. The strongly marked type of head in fig. 46 is more than usually vigorous in drawing, it is likewise peculiar from the personage being represented with a long pointed beard, which was not usually worn by the Italians of the middle of the XVth century. It appears to be the portrait of a well-known personage, as it is found on other examples of maiolica of the century—namely, on a portion of a bacile pictured in Prof. Argnani's "*Ceramiche Faentine*"*, and possibly on a tile in the Musée du Louvre from the Caracciolo pavement at Naples : see "*The XVth Century Pavement Tiles*," fig. 6. In both the bacile and the Albarello the hair is painted yellow and the beard drawn in blue, possibly to indicate that it was turning grey ; the face is of the same type, showing high cheek-bones and projecting lips ; the hat and feather are the same in outline, only in the bacile the crown is diapered : in the pavement-tile the hair and cap are different in arrangement and shape, but being more summary in execution the painter may have made the alteration intentionally or from carelessness ; he has preserved, however, the cast of countenance. The portrait known to the writer which most nearly resembles that on the pottery is John VII. Paleologus (1390–1448), as represented on the large Pisanello medal. The facial peculiarities are alike, the hair on the medal is in ringlets, hence the method of treating it is not the same, but that on the Albarello resembles the hair drawing on a piece of Faentine Maiolica in

* See ARGNANI. *Le Ceramiche e Maioliche Faentine*. Tav. xi. fig. 3. The Professor states that the fragment came from the ancient Ragnoli palace, Faenza. The same palace belonged in the XVth century to Nicolaus de Ragnolis, whose name is inscribed on the celebrated circular plaque in maiolica at the Musée de l'Hôtel Cluny, and which bears the date 1475.

one of Prof. Argnani's volumes*, the crown of the hat in the medal is taller, although in one of the Vallardi drawings for the medal the hat is like that on the vase †. In short, the differences are only those one would expect to find in the work of a ceramic painter copying a medal or drawing. The unhappy career of Paleologus and his coming to Italy in 1438 to effect a reconciliation between the Greek and Roman Churches would have naturally appealed to Italian sentiment, and thus have made his portrait a favourite subject for the Maiolica painters as well as the medallists; still, it may be in this instance the similarities are only accidental. The reverse of the vase affords an example of an Italian imitation of Moresco ceramic ornamentation evidently much admired in Italy, if we may judge from the comparatively numerous specimens which have come down to our own time. The ware on which it appears was covered with small blue conventional leaves and flowers covering a white ground, diapered with a minute lustred ornament; it is seen in large dishes sometimes having the monogram of our Lord in the centre. The Faventines, not then knowing the preparation of the lustre colour, used for the minutely diapered ground a transparent manganese, sowing the ground likewise with spots of orange, on this they painted the blue flowers in cobalt, but, it must be said, with none of the elegant drawing of the originals; still, something of the effect of the pattern was attained, especially when, as in the present instance, the technique was of more than usually good quality. An illustration showing the effect of the ornament when covering the side of a vase is given in fig. 94 of the Appendix.

It will be observed that in numerous instances the ornamentation is composed of similar and familiar motives, but combined in varied arrangements. Occasionally these are of extreme simplicity, at other times, as in figs. 58 & 63, they are enriched with more

* See ARGNANI. *Il Rinascimento delle Ceramiche in Faenza*. 1898. Tav. xxxii. fig. 9.

† See HEISS. *op. cit.* Vittore Pisano. p. 44.

delicate and elaborate conventionalized leaf or floral decoration, to which were added spirals or small rosettes in order to impart vivacity to the ground. The play of line and the spacing are artistically contrived, but it will be understood that the designer had always in view the accompanying colour-scheme, and that which drawn in one tint may appear monotonous becomes full of life and movement when displayed in well-conceived chromatic harmonies. Taking the most artless arrangement of the simplest *quattro-cento* motives, as in figs. 60–62, they might in monochrome almost rank with the primitive ornament on the earliest Egyptian pottery, sun-dried and fashioned before the invention of the wheel. Yet painted in cobalt and a subdued orange or raw sienna colour they assume, in a modest way, a very pleasant decorative character. This particular type of Albarello possesses a special interest from numerous examples having been discovered buried deep in the soil of the city of London, but whether they were imported as pottery or filled with cosmetics or perfumes is not known. The Italian writers on Maiolica have been accused of sometimes claiming, each for his native city, the more imposing wares of other maiolica centres; they will smile when they hear that these particular albarelli were labelled in English Museums and collections “Lambeth Delft.” However, it is only fair to state that in its inception the attribution was not made with criminal intention—there was no attempt to “convey” the ware from any uncontrollable impulse of local patriotism, since it is highly improbable the Directors of the Museums and the collectors were natives of Lambeth, or, indeed, any one of them. The vases have perhaps been thus named for the same reason that the Greek vases excavated in Italy were once termed “Etruscan.” Old superstitions die hard, and the notion that an object must have been made near where it was found seems to be as ineradicable as the elder Mr. Weller’s belief in the efficacy of an “alleybi.” Among the admirable qualities of these imported vases was their remarkably good “potting,” for except for the unavoidable discoloration of the glaze they are little

the worse for being buried, probably since the Great Fire of London. It should be said that although the ornamental motives are of the XVth century the actual pieces may belong to the XVIth century. The pattern may have taken the public fancy, as in later times our old friend the "Willow pattern," which, invented by William Turner towards the end of the XVIIIth century, is still being reproduced in our own day.

The additional costliness of the lusted process would alone account for the rarity of Albarelli bearing ornamentation like those represented in figs. 64 & 67. The ordinary druggists would scarcely buy such expensive articles, their sale would therefore most likely be confined to the wealthy to adorn their sideboards or for wedding-presents. The same motives would influence the production of Albarelli in relief-ornament like fig. 79, although vases in this form of ornament may have been as much admired by the Italians of the Renaissance as by their ancestors the Etruscans of antiquity. A primitive boccale ornamented with a head in relief at the Arezzo Museum (illustrated in fig. 51 of the "*Art of the Precursors*") may be compared with the present vase. If we may judge from their representation in Museums the Albarelli with graffiato ornamentation were also comparatively scarce, yet no decorative method for ceramic art can be more brilliant and impressive than that decorating figs. 81 & 82. This style of ornamentation seems to have been practised in many Italian cities, the finest in quality coming from Padua, hence it is there that these were probably made. Figs. 85-89 are examples of ornamentation on a usually brilliant orange ground. In the South Kensington Catalogue of Maiolica the vase represented on fig. 87 is included amongst the output of the Sienese potteries, the reason assigned for the attribution being certain similarities of design and colour with the ornament on the border of a plate in the Museum having on its reverse the letters IP. The plate is assumed to be Sienese, on account of its *grotesche* ornament being in the same style as that on certain pavement-tiles which came from the palace

of Pandolfo Petrucci at Siena, bearing the date 1509, which tiles it is assumed were made in the city. It is possible the tiles were made at Siena, since it was shown in a previous volume of the present series that in 1488 tiles from a local pottery were laid down in a chapel at the Church of S. Agostino ;' but it does not follow that the Magnifico's pavement was therefore of Sienese fabrication—for various reasons he may have ordered them elsewhere. At the time when Mr. Fortnum wrote the Museum Catalogue, he was not aware that maioliche painted in *grottesche* ornament on an orange ground was made at Faenza in the first years of the XVIth century. Had the circumstance been known to him he would, of course, have referred to it and, it may be presumed, have pointed out that, at least as to the vase work, the evidence favoured Faventine derivation*.

Indeed, very much the same may be said of most of the XVth century Italian Maiolica. When attentively examined, the stamp of Faventine paternity, or the signs of blood-relationship with it, seems to pervade the pottery of the century. And this explains why the wares we now term Maiolica came to be known north of the Alps as "faïence." How Faenza attained its dominating pre-eminence is, perhaps, not so easily explained; unless it be that it followed the law of all prosperous manufacture—that it was established at the spot where the chief material of its production, potter's-clay, was found in its highest perfection—and also that it was not distant from the chief seat of Italian commerce, Venice, whence it could obtain the colours and other raw material used at the potteries. But one thing more was necessary, and that was vouchsafed to these intelligent and industrious toilers in full measure and running over. Nothing was so humble that the divine gift of art, which ennobled all their labour, could not make beautiful and interesting.

* Illustrations of the maiolica having an orange ground will be found in Prof. Argnani's "*Il Rinascimento delle Ceramiche etc.*" published in 1898, a quarter of a century after the Catalogue was written.

ILLUSTRATIONS.



FIG. 1.—ALBARELLO. Buff body, solid and heavy. Ornament outlined in dark blue, painted in green, manganese, pale yellow, and pale blue. The lines on the top of gown and cap are *graffiato*: the inside glaze in deep raw-siena colour. The coloration is forcible and of considerable impasto. H. 29 cm.

British Museum.



FIG. 2.—ALBARELLO. The reverse of fig. 1. The same powerful coloration. Inscribed "Carmen[te] per amore." H. 29 cm.
British Museum,



FIG. 3.—ALBARELLO. The ornament painted in dark blue, manganese, green, and yellow. Similar in fabric and coloration as fig. 1. H. 115 mm.
Dr. W. Bode.



FIG. 4.—ALBARELLO. Ornament outlined in blue, painted in blue and manganese : lines on leaves *graffiato*. H. 24 cm. **British Museum.**



FIG. 5.—ALBARELLO. Ornament outlined in blue and painted in blue and manganese: lines on leaves *graffiato*. H. 24 cm.
South Kensington Museum.



FIG. 6.—ALBARELLO. Ornament outlined in blue and painted in deep blue : lilies, pale yellow. The reverse in vertical bands of leaves as on neck. The shield bears the arms of the Mezzovillani of Bologna. H. 177 mm. South Kensington Museum.

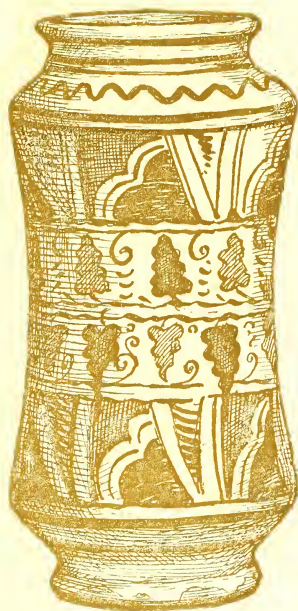


FIG. 7.—ALBARELLO. Ornament outlined in blue and painted in blue, green, and manganese. H. 26 cm.

Musée de Sèvres.



FIG. 8.—ALBARELLO. The ornament is in blue and manganese.
H. 255 mm. **Dr. W. Bode.**

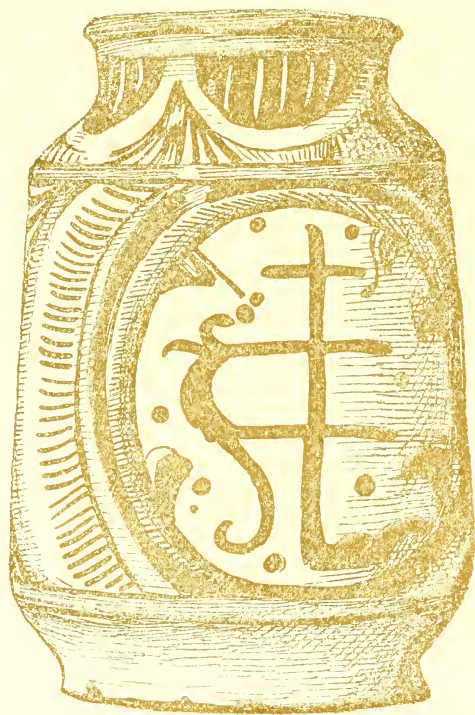


FIG. 9.—ALBARELLO. Ornament outlined in blue, painted in deep blue, manganese, and transparent green on shoulder. H. 17 cm.
South Kensington Museum.



FIG. 10.—ALBARELLO. The reverse of fig. 9. H. 17 cm.
South Kensington Museum.



FIG. 11.—ALBARELLO. Ornament outlined in dark blue, painted in dark blue, green, and manganese: the handles barred with manganese and green. At the base of handle a long P with a paraph. The coloration resembles fig. 1. H. 25 cm. British Museum.



FIG. 12. —ALBARELLO. The reverse of fig. 11. H. 25 cm.
British Museum.



FIG. 13.—ALBARELLO. Ornament outlined in blue and painted in blue and manganese; the handles in manganese, their ornament *graffiato*. The lion is blue, the field yellow. H. 22 cm.

Wallace Collection, Hertford House.



FIG. 14.—ALBARELLO. The ornament outlined in deep blue, painted in dark and pale blue; the handles in manganese, their ornament *graffiato*, green round their edges. H. 21 cm.

Wallace Collection, Hertford House.



FIG. 15.—ALBARELLO. Ornament outlined in blue, painted in deep blue, manganese, and green. The handles in manganese with touches of green, the ornament upon them *graffiato*. Ornament on both sides the same. H. 19 cm.

National Museum, Florence.



FIG. 16.—ALBARELLO. The ornament in dark blue, the four petals of conventional flower are orange. The reverse is the same. H. 17 cm.
South Kensington Museum.



FIG. 17.—ALBARELLO. Ornament in deep blue and transparent manganese, copper-green on scroll and on handles; the reverse is similar.
H. 225 mm. South Kensington Museum.



FIG. 18.—ALBARELLO. The ornament in deep blue and manganese;
the reverse has a chequer pattern instead of the flower. H. 16 cm.
South Kensington Museum.



FIG. 19.—ALBARELLO. Ornament outlined in blue and painted in blue, green, and yellow: the inside a dull raw sienna. Much restored.
H. 23 cm.

Messrs. Durlacher Bros.



FIG. 20.—ALBARELLO. The ornament is painted in blue only. Inscribed “*αιων*”[aria]. H. 23 cm. **South Kensington Museum.**



FIG. 21.—ALBARELLO. The ornament is all painted in blue. H. 23 cm.
South Kensington Museum.



FIG. 22.—ALBARELLO. The ornament is all painted in dark blue.
H. 21 cm. **South Kensington Museum.**



FIG. 23.—ALBARELLO. Drawn and painted in blue only. A similar example is in the collection of Dr. Bode, but without the handle. H. 22 cm. South Kensington Museum.



FIG. 24.—ALBARELLO. Ornament outlined and painted in light blue.
H. 31 cm. **Herr A. von Beckerath.**



FIG. 25.—ALBARELLO. Ornament in blue and yellow. Arms of Marzalogli or Ruffoni, both Bolognese families. H. 22 cm.
South Kensington Museum.



FIG. 26.—ALBARELLO. The ornament is all painted in dark blue, except touches of turquoise on the shoulder. H. 24 cm.
South Kensington Museum.



FIG. 27.—ALBARELLO. The ornament is all painted in dark blue.
H. 18 cm. **South Kensington Museum.**



FIG. 28.—ALBARELLO. The ornament painted in deep and pale blue,
on the shoulder and foot are bands of orange and yellow. H. 24 cm.
South Kensington Museum.



FIG. 29.—ALBARELLO. Ornament painted in cobalt and manganese, copper-green on the neck and shoulder. H. 26 cm.
South Kensington Museum.



FIG. 30.—ALBARELLO. The ornament outlined in blue, painted in pale blue, green, orange, and manganese; the hair is yellow. H. 34 cm.
South Kensington Museum.



FIG. 31.—ALBARELLO. Ornament outlined in blue, painted in deep blue, manganese, orange, and green. The reverse of fig. 30. H. 34 cm. South Kensington Museum.



FIG. 32.—ALBARELLO. Ornament outlined in blue, painted in deep blue, manganese, green, and orange. The shield bears the arms of Alfonso V. of Aragon and I. of Naples. A large scroll on reverse. H. 31 cm. **British Museum.**

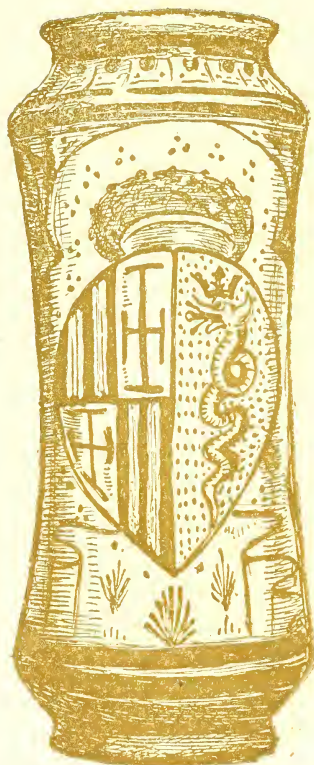


FIG. 33.—ALBARELLO. The ornament is outlined in blue and painted in blue, manganese, and orange. The shield bears the arms of Hippolyta Maria Sforza, Duchess of Calabria; wife of Alfonso, afterwards II. of Naples. H. 31 cm.

Musée du Louvre.



FIG. 34.—ALBARELLO. Ornament outlined in blue and painted in blue, manganese, green, and yellow; the ground behind the head is green, the hair yellow, the collar manganese. Inscribed on reverse "AR·IERIN·RI·N·E·I·R·E"? (By mistake of photographer the head is reversed.) H. 32 cm.

Musée du Louvre.

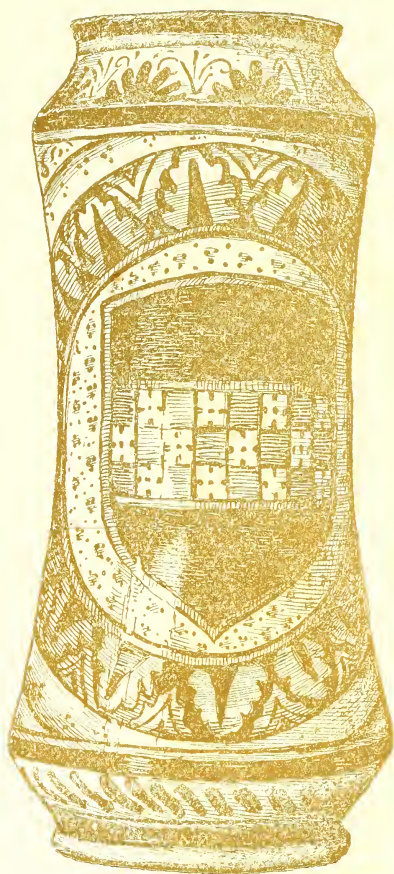


FIG. 35.—ALBARELLO. Ornament in deep and shaded blue, manganese, orange lines and green in chequers on the fess of shield, of which the chief and base are manganese: large scroll on the reverse. H. 31 cm.
South Kensington Museum.



FIG. 36.—ALBARELLO. Ornament in deep and shaded blue, manganese, and sparingly in yellow. Scroll-work on the reverse. H. 31 cm.

J. Pierpont Morgan, Esq.



FIG. 37.—ALBARELLO. Ornament painted in deep blue, orange in the vertical bands and the centres of rosettes. H. 31 cm.

South Kensington Museum.



FIG. 38.—ALBARELLO. Ornament in deep blue, green, and orange.
H. 305 mm. South Kensington Museum.



FIG. 39.—ALBARELLO. Ornament in deep blue, copper-green, and orange. H. 30 cm. South Kensington Museum.



FIG. 40.—ALBARELLO. Ornament outlined in blue, painted in blue, green, manganese, and orange: brilliant coloration. The shield and monogram on the reverse and opposing sides. H. 29 cm.

British Museum.



FIG. 41.—ALBARELLO. Ornament outlined in blue and painted in blue, green, and orange. Inscribed “UNGTO DE CORTICIB[us].”
H. 21 cm. **British Museum.**



FIG. 42.—ALBARELLO. Ornament outlined in blue and painted in deep blue, manganese, and orange. Inscribed “cata . ticum . iperials.”
H. 26 cm. South Kensington Museum.



FIG. 43.—ALBARELLO. Ornament painted in deep blue, manganese, and orange. The reverse of fig. 42. H. 26 cm.
South Kensington Museum.



FIG. 44.—ALBARELLO. Ornament outlined in blue and painted in blue, manganese, green, and yellow. A similar bust on the reverse side. Dr. Bode has an albarelllo closely resembling this. H. 163 mm.
National Museum, Florence.



FIG. 45.—ALBARELLO. H. 265 mm. Herr A. von Beckerath.



FIG. 46.—ALBARELLO. Toned white body. Ornament outlined in dark blue, painted in dark blue, manganese, and orange. The ornamentation on reverse is like that on fig. 94. H. 265 mm.

Henry Wallis.



FIG. 47.—ALBARELLO. The ornament outlined and painted in deep blue, shaded in places; the enamel is a brilliant white. Inscribed “**VIA RIAN AMO.**” H. 195 mm. **Dr. W. Bode.**



FIG. 48.—ALBARELLO. Reverse of fig. 47. The ornament outlined in blue; the peacock's feather painted in purple, green, and yellow; the rest in deep blue. H. 195 mm.

Dr. W. Bode.



FIG. 49.—ALBARELLO. Ornament outlined and painted in dark blue, the centres of oak-leaves are in orange. Inscribed “~ḥur nenuferi.”
H. 17 cm. South Kensington Museum.



FIG. 50.—ALBARELLO. The ornament painted in dark blue, two orange bands and touches of orange in the centres of oak-leaves and on the bird. H. 21 cm.
South Kensington Museum.

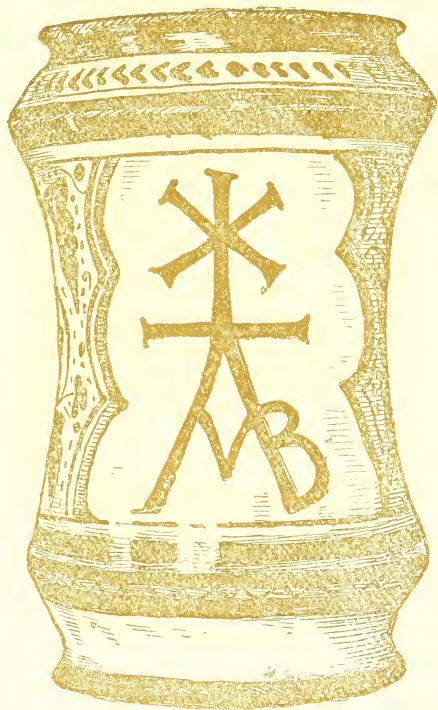


FIG. 51.—ALBARELLO. The ornament in dark blue and orange. The reverse of ng. 50. H. 21 cm. South Kensington Museum.



FIG. 52.—ALBARELLO. Outlined in blue; the neck and foot painted in orange and green bands, the wreath is orange and green, the carnation in manganese; the scroll in deep blue, manganese, green, and yellow.

Inscribed "ALOE · SVCVTRIO."
H. 26 cm.

The reverse is similar to fig. 53.
South Kensington Museum.



FIG. 53.—ALBARELLO. Outlined in blue and painted in deep blue, manganese, green, and orange. The obverse similar to fig. 52. Inscribed "DICTIVIO BIA[n]CHO." H. 26 cm.

J. Pierpont Morgan, Esq.



FIG. 54.—ALBARELLO. The ornament is outlined in blue and painted in deep and pale blue. H. 18 cm. **Herr A. von Beckerath.**



FIG. 55.—ALBARELLO. The ornament is outlined in blue and painted in blue, green, and pale yellow. H. 335 mm. Dr. W. Bode.



FIG. 56.—ALBARELLO. The ornament is all in blue. H. 39 cm.
South Kensington Museum.



FIG. 57.—ALBARELLO. The ornament is painted in blue and manganese, the bands and stars being manganese. H. 17 cm.
South Kensington Museum.



FIG. 58.—ALBARELLO. Ornament outlined in blue, painted in blue, turquoise, manganese, and yellow. Inscribed "Elle Rebbararo."
H. 225 mm. M. Raymond Koechlin.



FIG. 59.—ALBARELLO. Ornament outlined in blue and painted in dark blue, green, and orange. H. 20 cm. South Kensington Museum.



FIG. 60.—ALBARELLO. Ornament painted in cobalt and subdued orange. H. 125 mm. A. B. Skinner, Esq.



FIG. 61.—ALBARELLO. Ornament painted in blue and orange inclining to raw siena. H. 11 cm. **F. G. Hilton Price, Esq.**



FIG. 62.—ALBARELLO. Ornament painted in blue and orange inclining to raw siena. H. 9 cm.

F. G. Hilton Price, Esq.



FIG. 63.—ALBARELLO. Ornament outlined in blue, five orange bands and one in deep manganese, the leaves in deep blue and orange.
H. 20 cm. South Kensington Museum.



FIG. 64 a.—The shield on reverse.



FIG. 64.—ALBARELLO. Cream-coloured body. The ornament outlined in blue and painted in reddish golden lustre with a blue reflection; blade of knife pale blue; the shield on reverse in dark blue and lustre. H. 23 cm.

Musée du Louvre.



FIG. 65.—ALBARELLO. Ornament outlined in manganese, painted in dark blue, yellow, and green: a star pattern on reverse. Inscribed "PENSA EL FINE." H. 27 cm. **Herr A. von Beckerath.**



FIG. 66.—ALBARELLO. Ornament outlined in manganese, painted in dark blue and green; handles blue, with green bars: same on reverse. H. 24 cm.

Herr A. von Feckerath.



FIG. 67.—ALBARELLO. The ornament outlined in deep blue, painted in rose and golden lustre. The inside in brownish yellow. On the reverse the letter *r*. H. 195 mm. J. Pierpont Morgan, Esq.



FIG. 68.—ALBARELLO. Ornament in blue. Inscribed "*filomaria*."
 Cracked. The style of ornament was continued over a lengthened
 period. H. 18 cm.
 British Museum.



FIG. 69.—ALBARELLO. Ornament outlined in blue, painted in cobalt, green, orange, and manganese. For derivation of ornament see "*The Oriental Influence on Italian Maiolica*," 1900, p. 22. The same ornament was continued over a considerable period, perhaps a century.
H. 19 cm. **Henry Wallis.**



FIG. 70.—ALBARELLO. Ornament all in deep blue : ribbed. Compare with blue and white jar, fig. 20 of the "*Oriental Influence on Italian Maiolica*" by the writer. H. 22 cm. **South Kensington Museum.**



FIG. 71.—ALBARELLO. Ornament outlined and painted in blue; two bands of green: large scroll on reverse. H. 225 mm.
South Kensington Museum.



FIG. 73.—Panel on the reverse of fig. 72. Inscribed
“MIO BELLO AMORE.”



FIG. 72.—ALBARELLO. Ornament outlined and painted in blue, pale green, pale yellow, and pale manganese. The handles are ridged with relief-pattern in centre. The arms are perhaps those of the Ranieri of Perugia. H. 22 cm.

South Kensington Museum. (Mr. G. Salting Collection.)

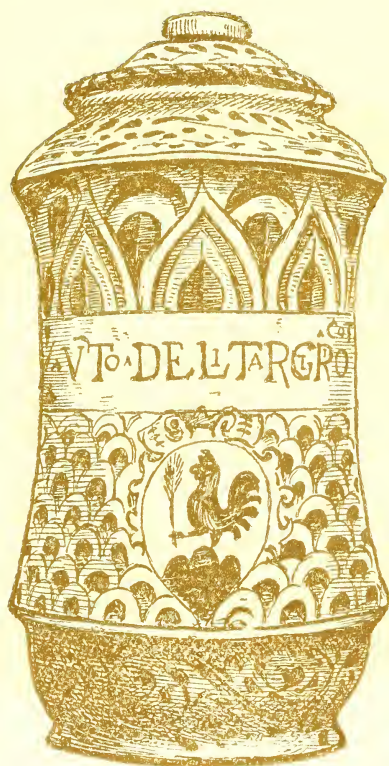


FIG. 74.—ALBARELLO. Ornament outlined in blue, painted in blue, green, and pale yellow; the same colours on the lid. Inscribed
 VTO DE L TARGRO^{CoT} H. 22 cm. Dublin Museum.



FIG. 75.—ALBARELLO. Ornament outlined in blue, painted in dark and light blue, spots in yellow. H. 11 cm. Dublin Museum.



FIG. 76.—ALBARELLO. The ornament is drawn in blue and painted in blue and green. H. 213 mm. **Herr A. von Beckerath.**

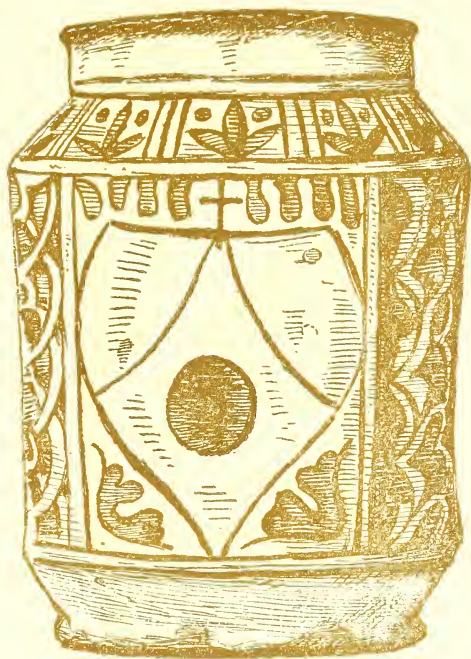


FIG. 77.—ALBARELLO. Ornament outlined in manganese, painted in blue. H. 23 cm.
Herr A. von Beckerath.



FIG. 78.—ALBARELLO. The ornament is painted all in blue : the monogram is on both sides. H. 23 cm. South Kensington Museum.



FIG. 79.—ALBARELLO. The ornament is in relief and is painted in blue, green, yellow, and touches of manganese; the ground is yellow, the general tone palish. Damaged. H. 295 mm. **British Museum.**



FIG. 80.—ALBARELLO. Red body. Ornament in relief; outlined in blue, painted in blue, green, yellow, and orange: ribbed handles. H. 19 cm.

Musée du Louvre.



FIG. 81.—ALBARELLO. Ornament in *graffiato* and painted manganese, green, and yellow: the colour has run. The reverse a similar shaped shield, but instead of the Visconti arms it bears five pellets in fess charge. H. 26 cm.

Musée de Sèvres.



FIG. 82.—ALBARELLO. Ornament in relief, *graffiato* and painted manganese, green, and yellow: the colour has run. There are three other medallions: a bust of a man, a lion rampant, and a dog sejant. H. 175 mm. **British Museum.**



FIG. 83.—ALBARELLO. The ornament is *graffiato*, indications of green colour: the vase is much stained. The shield of the Orsini family.
H. 29 cm. South Kensington Museum.



FIG. 84.—ALBARELLO. Ornament drawn in blue, painted in blue and yellow. H. 26 cm. Herr A. von Beckerath.



FIG. 85.—ALBARELLO. Ornament outlined in blue, painted in blue, green, yellow, and orange; the ground of belly orange. H. 31 cm.
J. Pierpont Morgan, Esq.



FIG. 86.—ALBARELLO. Ornament outlined in blue, three orange bands, ground of centre panel orange. Reverse, similar. H. 32 cm.
South Kensington Museum.



FIG. 87.—ALBARELLO. Ornament outlined in blue, painted dark blue on chequers, pale green and yellow on orange ground. Inscribed "benaibo." Dated 1501. H. 275 mm.

South Kensington Museum.



FIG. 88.—ALBARELLO. Ornament outlined in blue, painted in dark and shaded blue, pale green and yellow on orange ground. Inscribed "po. Dia. Dossa." H. 23 cm.
South Kensington Museum. (Mr. G. Salting Collection.)



FIG. 89.—ALBARELLO. Ornament outlined in blue, painted in dark and shaded blue, yellow and orange ground. Inscribed on reverse "m. i. . . l"? H. 23 cm. South Kensington Museum.

APPENDIX.

APPENDIX.

THE previous volumes of the present series of studies contained amongst their illustrations a few examples of Oriental Albarelli ; to these are now joined a small but interesting addition to the list, which, apparently, gives little promise of ever being extensive. It is therefore gratifying to find they are such fine examples of the art, serving as they do to add another page to its history. Fig. 90 belongs to the class of wares painted in black and blue on a white ground, of which the tall pear-shaped vases at South Kensington are probably the best-known specimens. The rich transparent glaze, falling into drops at the foot, imparts a soft lustrous tone to the object which is exceedingly pleasant to the eye. Figs. 91 and 92 illustrate another favourite colour-scheme with the Oriental potters, wherein the design is spread over a delicate turquoise ground, pure and transparent as an Eastern sky when the morning is still young and fresh. Fig. 93 is a fragment, found amongst a numerous assortment of vases and fragments of early Italian Maiolica of considerable artistic and historic importance which are now collected in heaps in an annexe to the Gambalunga Library, at Rimini. As they stand at present they are not ornamental, nor can they be said to be of use for purposes of study. It is the more to be regretted that suitable cases are not provided for them, since the Director of the Library, Dr. Tonini, is acquainted with the circumstances connected with the acquisition of the collection and the provenance of the objects and could, therefore, classify and catalogue them in a manner serviceable to art-students.

So far as the writer can learn, old English Albarelli are rare, they seem to have been shaped on the Italian model, if fig. 97 is English. The present example in the green glazed ware of the time

of Queen Elizabeth is severe in the simplicity of its ornamentation, and is also well potted. Possibly green was the favourite colour for apothecaries, as Shakspeare, who drew his detail from what was before his eyes, so depicts them in the shop of the Mantuan apothecary :—

“ And in his needy shop a tortoise hung,
 An alligator stuff'd, and other skins
 Of ill-shaped fishes; and about his shelves
 A beggarly account of empty boxes,
 Green earthen pots, bladders, and musty seeds,
 Remnants of pack-thread and old cakes of roses.”

Specimens of the remarkable pavement-tiles in a chapel at the Church of S. Sebastiano, Venice, were unavoidably omitted by the writer when treating of the subject of Italian pavement-tiles on a former occasion; hence figs. 98–101 are here given to supply the deficiency. Although dated 1510, the art is plainly that of the preceding century, and they may usefully be compared with those in the previous study dealing with the pavements at S. Petronio, Bologna, the two at Viterbo, and the collections at the Turin and South Kensington Museums. The tiles were not laid down in the chapel, which is at the right of the principal chapel of the high altar, until 1530, when a chapel in S. Sebastiano was given to the Lando family. Prof. Arguani has pointed out that Pietro Lando di Girolamo was Provveditore of the Republic at Faenza in 1508; it is therefore probable that he then gave the order for the fabrication of the tiles to one of the Farentine potters. The portrait on fig. 100 has a Venetian air, and may be that of the Provveditore himself: a Pietro Lando was elected Doge of Venice in 1538, when he was 78 years of age. Figs. 102–104 are from the series of tiles bearing the arms of various *quattro-cento* Popes which have been discovered during the recent excavations at the Castle of St. Angelo and which are now placed in its museum. Other examples of a similar kind were given in the above-mentioned volume on the Italian Pavement Tiles.

Figs. 105-117 have a very special interest from confirming the conclusions previously advanced that certain Oriental wares discovered in recent years were of the kind imported into Italy during the XIIIth century and perhaps earlier. The illustrations are from the centres of mosaic panels in the marble pulpit of the Church of S. Giovanni at Ravello, above Amalfi. The church is stated to be an older edifice than the Duomo of the same city, and judging from its architectural features this is doubtless the case. The well-known pulpit of the Duomo, dated 1272, is a more imposing and elaborately ornamented monument and of a more advanced style; hence the pulpit of S. Giovanni cannot be later than the XIIIth, and may belong to the XIIth century. The wares above mentioned will be found illustrated in the "*Oriental Influence*," and also in the Appendix cuts of later volumes of the present series. On comparing these latter with the following illustrations it will be seen that the design and colour are alike; further, comparing both with the woodcut representing the portion of a bowl found by Fortnum at Pisa, there can be no question that it also is a specimen of the same ware*. The bowl had been incrustated in and formed part of the exterior decoration of the XIIth century church of Sta. Cecilia, at Pisa, and to that period Fortnum considered it belonged. H. E. Artin Pasha, judging from another point of view, from the style of the epigraphy and the ornament on fig. 105, regards the piece as belonging to the XII-XIIIth centuries. Again, analogies will be found with dated XIIIth century Persian ceramic art; so that the accumulated evidence fairly warrants our acceptance of these centres of faïence bowls as examples of at least XIIIth century Oriental pottery. The present pieces are all probably Egyptian or Syrian, two of the roundels, however, appeared to the writer to be Persian lustrated ware; but, as the church is dark in the winter, the time he happened

* See FORTNUM: Catalogue of Maiolica at South Kensington Museum. 1873. Introduction, p. xxxiii.

to be there, and it was impossible to get close to them, he cannot be certain on this point. Several of the specimens are corroded and discoloured, the copper blues generally have turned greenish : in one instance the design is turquoise and without ornamentation ; it has well maintained its colour. Combined with the gold, red, and black of the mosaic cubes these examples of Eastern wares must have contributed originally to form a brilliant passage of architectural decoration, worthy of that splendid epoch when the wise and strong rule of the Norman kings gave prosperity to Southern Italy. Even now, although lacking something of their former radiance, the effect of the marble panels is still of singularly high decorative quality, the impressiveness of which the lapse of centuries has not diminished. They remain the tangible evidence, more convincing than any written record, of Italian appreciation for the brilliant XIIIth century Oriental ceramic art.



FIG. 90.—ALBARELLO. Mezza-maiolica. The ornamentation is outlined in black on an ivory-white ground; the design is enriched with passages of cobalt. H. 31 cm.

Musée du Louvre.

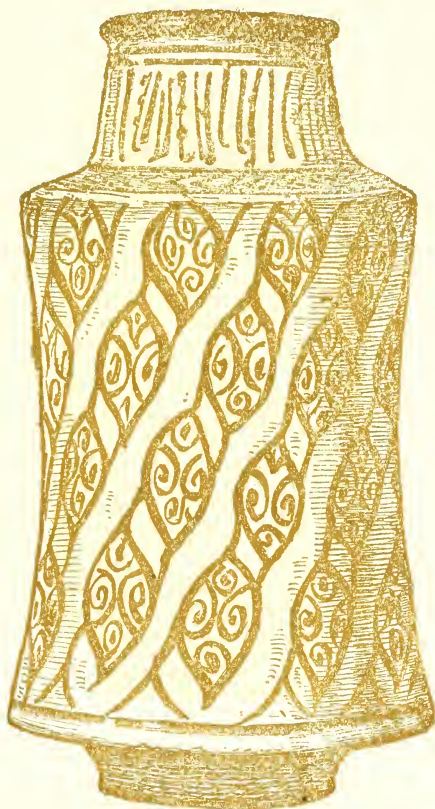


FIG. 91.—ALBARELLO. Mezza-maiolica. The ornamentation is in black outline on a turquoise ground. H. 31 cm.
South Kensington Museum.



FIG. 92.—ALBARELLO. Mezza-maiolica. The ornamentation is painted in black on a turquoise ground. Restored. H. 16 cm.
South Kensington Museum.

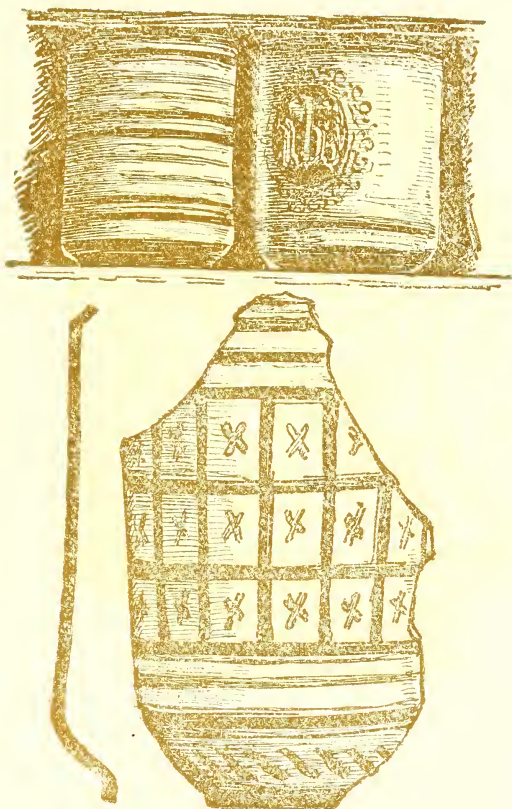


FIG. 93.—The two Albarelli above are from a fresco by Domenico Ghirlandajo at the Ognissanti, Florence. The portion of an Albarello (the ornamentation in deep cobalt, orange, and yellow) is from the Museum at the Gambalunga Library, Rimini.



FIG. 94.—TWO-HANDLED JAR. The reverse of fig. 95. Ornamentation in deep blue, manganese, and orange: the handles are green. H. 135 mm.

Henry Wallis.



FIG. 95.—TWO-HANDLED JAR. The ornamentation in deep blue, manganese, black, orange, and for bend on arms a dull red: the handles are green. H. 135 mm.

Henry Wallis.



FIG. 96.—From a picture by Bartolommeo Vivarini at the Frari, Venice:
dated 1482.

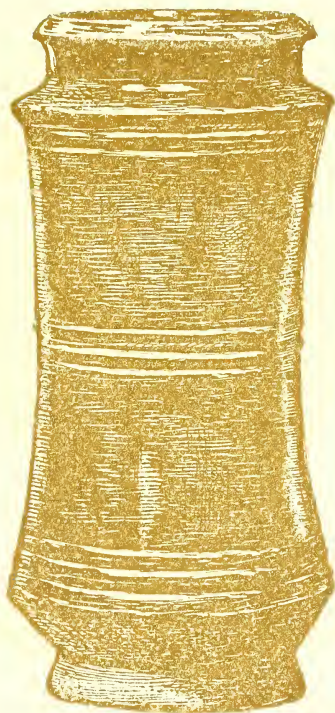


FIG. 97.—ALBARELLO. The colour is deep green: the horizontal lines are incised. Said to have been dug up in London. H. 195 mm.
British Museum.

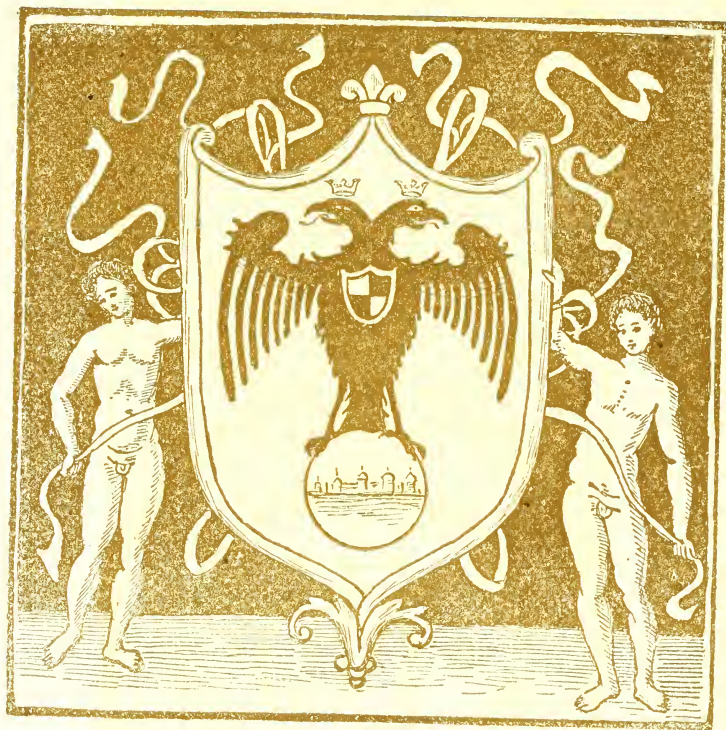


FIG. 98.—LARGE PAVEMENT-TILE. Ornamentation outlined in blue and painted in deep and pale blue and yellow. The arms of the Lando Family. 315 mm. square. (The South Kensington Museum has copies in water-colour of a considerable number of the Lando tiles.)

Church of S. Sebastiano, Venice.



FIG. 99.—TWO PAVEMENT-TILES. Ornamentation in deep and pale blue, manganese, black, orange, and yellow. Each tile is 156 mm. square. Church of S. Sebastiano, Venice.



FIG. 100.—TWO PAVEMENT-TILES. For colour and dimensions, see fig. 99. Church of S. Sebastiano, Venice.

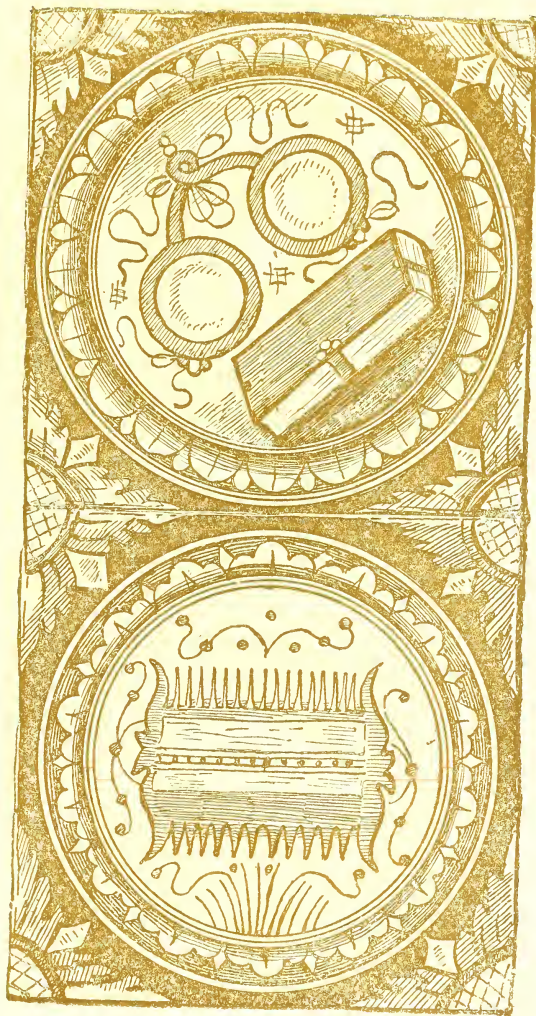


FIG. 101.—TWO PAVEMENT-TILES. For colour and dimensions, see fig. 99.
Church of S. Sebastiano, Venice.

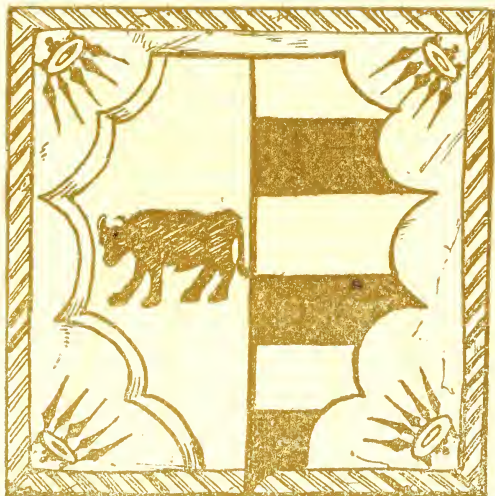


FIG. 102.—PAVEMENT-TILE. Ornamentation all in dark cobalt, except the bull, which is in manganese. The arms of Pope Alexander VI.
H. 16 cm. Museum of the Castle of St. Angelo, Rome.



FIG. 103.—PAVEMENT-TILE. Ornamentation in dark cobalt. The radiant crown of Pope Alexander VI. H. 16 cm.
Museum of the Castle of St. Angelo, Rome.

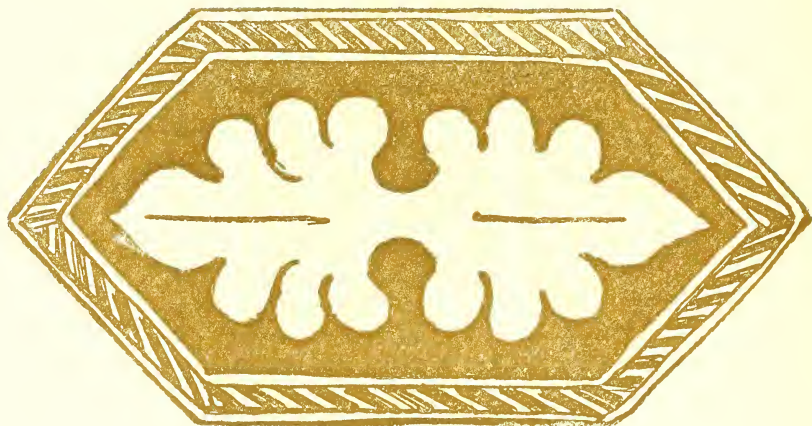


FIG. 104.—PAVEMENT-TILE. Ornamentation in cobalt. The Oak-leaf of the Della Rovere: Pope Sixtus IV. (1471-1484)? L. 21 cm.
Museum of the Castle of St. Angelo, Rome.



FIG. 105.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica. Ornamentation white, reserved, on cobalt, outlined in black. Inscribed "Thanks be to God." D. 125 mm.

Church of S. Giovanni, Ravello.



FIG. 106.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation white, reserved, on cobalt. Contains portion of a Kufic
inscription. D. 8 cm. Church of S. Giovanni, Ravello.



FIG. 107.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on greenish-blue ground. Inscription?
D. 117 mm. Church of S. Giovanni, Ravello.



FIG. 108.—INSIDE OF A BOWL : FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on blue ground. D. 105 mm.
Church of S. Giovanni, Ravello.



FIG. 109.—INSIDE OF A BOWL : FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on blue ground. D. 95 mm.
Church of S. Giovanni, Ravello.



FIG. 110.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on blue ground. D. 95 mm.
Church of S. Giovanni, Ravello.



FIG. 111.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on blue ground. D. 75 mm.
Church of S. Giovanni, Ravello.



FIG. 112.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation reserved in blue on black. D. 11 cm.
Church of S. Giovanni, Ravello.



FIG. 113.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on blue ground. D. 83 mm.
Church of S. Giovanni, Ravello.



FIG. 114.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation: centre painted in blue on white ground; border in
blue. D. 83 mm. Church of S. Giovanni, Ravello.



FIG. 115.—INSIDE OF A BOWL: FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on blue ground. A basin with similar
ornamentation, found at El Azam, near Assiout, Egypt, is in the British
Museum. D. 115 mm. Church of S. Giovanni, Ravell



FIG. 116.—INSIDE OF A BOWL : FRAGMENT. Mezza-maiolica.
Ornamentation painted in black on blue ground. D. 12 cm.
Church of S. Giovanni, Ravello.

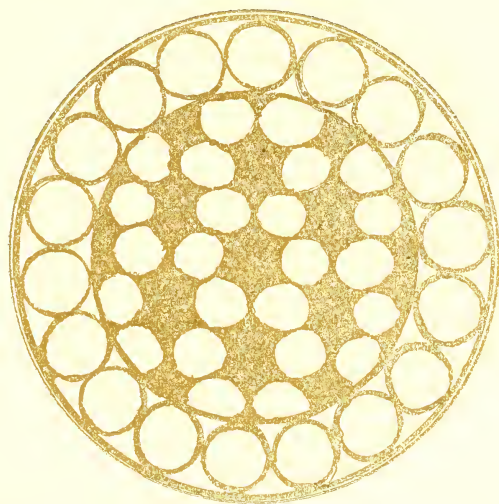


FIG. 117.—INSIDE OF A BOWL : FRAGMENT. Mezza-maiolica.
Ornamentation in cobalt and chocolate colour, the ground white.
D. 10 cm.
Church of S. Giovanni, Ravello.

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